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ABSTRACT

This journal provides a focal point for the collection and distribution of systematically processed information about theory and practice in theatre. Part of an irregularly published series, this issue contains investigations of the interaction between director and actor in rehearsal, a possible diagnostic system for evaluating student acting performance, the presence of emotion and emotion language on stage, and the inherent problems associated with semantic differential scales and factor analysis in theatre audience research. In addition, a research report describing a programmed approach to dialect training for the actor and a book review of Gross' "Understanding Playscripts" are included. (KS)

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ANALYZING REHEARSAL INTERACTION

Robert E. Porter

Theatre literati and practitioners need no reminder that the rehearsal process is a complicated affair. Even when one concentrates on what is actually going on in a single rehearsal at a specific moment, the complexities of the interaction can seem overwhelming. Shifting events are kaleidescopic; everything is in flux and it is easy to get lost in any attempt to balance the meaning of single events against the pattern of the whole. Yet, it is possible to view the whole process as a series of discrete events through time involving two fundamental activities. Either the actors act while the director watches, or there is an exchange between them concerning the work itself. This latter activity, involving both verbal and non-verbal communication, is usually intended to move the work toward the best possible performance. In face-to-face interaction, actors and directors engage each other on several levels; there is an exchange of ideas, opinions, feelings and decisions concerning the work at hand. But what are the precise characteristics of this process?

Surprisingly, for a subject of such obsessive interest to those of the theatre, there has been no systematic study. True, rehearsal stories are popular; there is a rich and intriguing lore. Many anecdotes suggest that the rehearsal hall is sometimes a battleground where egos and emotions collide in the charged space between the director and his cast. Helen Hayes, for example, tells of an incident involving Harold Clurman: "I blew up at him so terribly, and I couldn't believe that I had done it. But he was barging in there where he didn't belong." (Funke, 1967, p. 72) A recent symposium dealing with actor/director relationships contained some explosive exchanges, but little substantive information.[1] Directing texts warn that the rehearsal relationship is a

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[1] See panel discussion on actor-director relationships in Alfred G. Brooks and Oscar B. Goodman, eds., The Director in the Twentieth Century, Symposium Report, The Max Reinhardt Archive (Binghamton, N.Y.: The State University of New York, 1968). Of particular interest are remarks by Robert Lewis and Walter Able, p. 2, and Stella Adler, p. 26.

touchy one, but most offer little more than vague prescriptive statements or a sprinkling of general admonitions--what the director "should" or "shouldn't" do if he wishes to create and sustain a good working atmosphere. Often, these are followed by broad hints concerning the disastrous consequences if the suggestions are ignored. Typical is the following advice from Curtis Canfield:

> It is the director's business to criticize and make corrections. But he should be at pains to do both in as objective a fashion as possible. His attitude should be one of friendly detachment, not cold or hostile. It should bespeak a sincere desire to be helpful and constructive. Actors are quick to sense this posture and under it will normally react to correction with grace. What is essential is that the director establish very early a footing of mutual confidence. He must not talk about it but show by his actions and his whole bearing that he respects the actor's abilities, is considerate of his feelings and judgement, and when the chips are down, is on his side. There is nothing so detrimental to morale, so inhibitory to the creative atmosphere and eventual success of a production as a state of war between the director and the members of his cast.[2]

How well do directors succeed in establishing this "footing of mutual confidence?" Apparently not very well, for as Charles Marowitz has pointed out:

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[2]Curtis Canfield, The Craft of Play Directing (N.Y.: Holt, Rinehart and Winston, 1963), p. 271. An exception to the generally dismal pattern is David Sievers, Directing for the Theatre (3rd ed., rev., Dubuque, Iowa: William C. Brown, 1974). Though intended for directors of improvisational children's theatre, Viola Spolin's Improvisation for the Theatre (Evanston, Illinois: Northwestern University Press, 1963), contains the most specific discussion of problem areas in rehearsal communications of any text surveyed. See especially pp. 319-74.

> No production ends without some actor or actress venting his or her animosity toward the arbitrary, stupid and fatuous man who spent three weeks piecing together the delicate elements of the drama. Inevitably. There is a heated discussion concerning the director's province as opposed to the actor's province. Also invariably (since actors always outnumber directors) there results a general agreement that the director doesn't know his crepe from his putty and it's a damn good thing the show is closing. (Marowitz, 1964, p. 50).

It would seem, then, that the "creative atmosphere" so widely advocated is in reality difficult to achieve. Acting texts, too, suggest that the rehearsal relationship is crucial, but rarely does one find more than a page or two of similar generalized advice, most of it advocating thorough preparation, positive thinking, an open mind, and patience. Two current texts never mention the director! (Ironically, one is titled "Rehearsa..").

In short, these and other sources reflect the widespread tendency to regard acting and directing as independent processes. Yet they are so closely related in rehearsal that to discuss one without treating its interactive dependence on the other would seem an untenable approach to theatre study. It would appear that this is precisely what directing and acting pedagogs have been doing for years. To date, there is no objective treatment of what George Gunkle has termed the "communications subsystem" of rehearsal interaction. (Gunkle, 1971). This article is a beginning point; it posits a model, or paradigm, for rehearsal interaction as an analogy for the <u>behavioral transactions</u> between actors and directors. In turn, selected components of the paradigm are operationally defined in terms of verbal communications, which are divided into a set of mutually exclusive categories. The proposed system of interaction analysis, based on techniques widely used in education research, focuses on the content-free aspects of verbal communications. That is, it is more concerned with the quality of verbal statements than it is with literal content. <u>How</u> people say what they say is as important as <u>what</u> they are saying.

A Rehearsal Paradigm

Assumption: Rehearsal work is a teaching/learning process. The director-teacher has two "instructional objectives": First, he must ensure that the actors understand his total production concept and are able to relate that concept to their individual roles. Second, he must meet and solve individual and group problems encountered by the cast as rehearsals progress. The interaction, then, is defined as set of teaching/learning events in which the director influences actors in such a way as to effect a desired change in their behavior (learning). Sometimes taking the initiative and sometimes responding, he is a source of stimulation and feedback to the actor; he provides most of the cues and reinforcements in the actor's learning environment. Whether he is domineering or facilitative, the director's central teaching task is the same: he must arrange for the actor to make an appropriate response so that it can be reinforced. The actor experiences a teaching force exerted through the manipulation of stimuli and reinforcements.

Director influence, then, is the sum total of those activities which constitute his leadership role in rehearsal, or his use of power to control actors for the purpose of performing a shared task. In setting the objectives for each rehearsal, in lecturing and giving directions, in soliciting actor opinions, in praising or criticizing, in accepting or rejecting actor ideas and feelings, the director is the key agent in the rehearsal drama. It is the precise nature of this active control which determines the essential qualities of the working relationship; the director's mode of influence is the parameter which shapes every aspect of the actor's rehearsal behavior, including his attitudes and feelings.

The exercise of power in relation to actors has been a traditional criterion in descriptions of directorial methodology. Gordon Craig, who popularized the authoritarian, or autocratic style, advocated this ideal:

> The relation of the stage-director to the actor is precisely the same as that of a

> conductor to his orchestra or of the publisher to his printer.... The finer the actor, the finer his intelligence and taste, and therefore the more easily controlled. (Craig, 1963).

At the other end of the scale are directors who assume a kind of "low profile" in rehearsals, encouraging the actor to enter into a state of reciprocal collaboration such as that advocated by Stanislavski late in his career. In a permissive environment which encourages maximum freedom for exploration and self-discovery, the actor is placed on an equal footing with the director, who exchanges the role of task master for that of a guide and partner in an endeavor of mutual creation. One of the clearest statements of the facilitative credo was made by Arthur Hopkins:

> I want the actor to be unconscious of my supervision.... I must renounce at the outset all temptation to be conspicuous in direction, to issue commands, to show how well I can read a line or play a scene, or slam a door; to ridicule or get laughs at a confused actor's expense, to criticize openly. I must renounce all desire to be boss, or the great master, or the all-knowing one. I must guide the ship by wireless instead of attempting to drag it after me.... When I discover that an actor is becoming conscious of me, I know there is something wrong someplace, and it is usually with me. (Hopkins, 1918, pp. 22-23).

It is likely that most directors routinely employ some combination of the two modes; only a very few may be properly assigned to one extreme or another. For most, terms such as "authoritarian" or "laissez-faire" can lead to confusion when used to permanently classify a director's working methods. Max Reinhardt, for example, used a variety of techniques which have led to conflicting assessments of his basic rehearsal

"style."[3] But when one seeks precise description, neither a director's statement of principle nor the impressions of colleagues are satisfactory. For one thing, directors do not always do what they might like to do; the gap between intention and performance is often a wide one. For another, actors are often unable to relate the import of particular incidents to the overall interaction. And finally, every director confronts situations which force him to change his methods from one production to another or even within different phases of the same rehearsal period. A single director may have many rehearsal "styles;" his mode of influence can be measured only by an instrument capable of recording moment-to-moment interaction and organizing the information systematically.

In recent years, much research in education has focused on the patterns of classroom interaction, an emphasis now widely viewed as promising important gains in understanding teacher influence on learning.[4]

In studies of classroom interaction, there is convincing evidence that the teacher is the prime

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[3]See essays by Reinhardt's colleagues in Max Reinhardt and his Theatre, ed. Oliver M. Saylor (N.Y.: Brentano's, 1924). More contradictions may be found in Gertrude Eysoldt, "How Reinhardt Works with his Actors," Theatre Arts Monthly, 1921 (October), 5, 316.

Stanislavski, too, left a confusing record. An analysis of transitions in his rehearsal practices may be found in David R. Press, "Autocrat or Collaborator? The Stanislavski Method of Directing," Educational Theatre Journal, 1966 (October), 18, 264-70.

[4]A summary of developmental research in this area is contained in Donald M. Medley and Harold Metzel, "Measuring Classroom Behavior by Systematic Observation," in Handbook of Research on Teaching, ed. N. L. Gage (Chicago, Rand-McNally, 1963), pp. 247-328. See also Anita Simon and E. G. Boyer, eds., Mirrors for Behavior: An Anthology of Classroom Observation Instruments (Philadelphia: Research for Better Schools, 1967).

determinant of a social climate or classroom atmosphere which appears fairly stable, once established, and which has measurable effects on the verbal behaviors, attitudes, and emotions of students. (Flanders, 1970).

If we are concerned with how directors and actors interact, then the affective qualities of their communications are particularly important. Consider, for example, the following exchange:

> Actor: If I knew what you wanted, I would do it.
> Director: But I'm telling you what I want.

If read without inflection, information predominates: the actor appears willing, even eager. The director is resolute. In fact, the exchange was a bitter one, the actor shouting his frustration and the director rebuking him by speaking as though to a very small child. In reality, the effect of the communication concerns us as much as the literal content. Therefore, this system of analysis categorizes verbal statements according to their affective qualities. Some of the categories discussed in the following section have a cognitive element, but most are concerned with the emotional and attitudinal texture of the rehearsal atmosphere.

An Observational System of Rehearsal Interaction Categories (OSRIC)

The components pertinent to the model of verbal communications which follow are DIRECTOR DISPLAY--ACTOR RESPONSE--DIRECTOR FEEDBACK. In DISPLAY and FEEDBACK, the total set of director verbal behavior is divided into eight mutually exclusive categories, while ACTOR RESPONSE is divided into six (Table 1). The system is organized in such a manner that any verbal statement will fall in exactly one category, i.e., the categories are totally inclusive and mutually exclusive with respect to the verbal interaction of actors and directors in rehearsal. Director Influence is defined as a set of verbal behaviors which has the effect of expanding or restrict-

TABLE 1

AN OBSERVATIONAL SYSTEM OF REHEARSAL INTERACTION CATEGORIES (OSRIC)

DIRECTOR DISPLAY and FEEDBACK	INCLUSIVE INFLUENCE	1. Acceptance of feeling
		2. Praise or encouragement
		3. Accepting ideas
		4. Asking questions
	PRECLUSIVE INFLUENCE	5. Lecture
		6. Giving directions
		7. Corrective feedback
		8. Criticizing or justifying authority
ACTOR RESPONSE	PERSONAL	9. Acknowledgement
		10. Initiation
		11. Negative affect
		12. Positive affect
		13. Questions
	PERFORMANCE	14. Directed rehearsal
OTHER		15. Actor/actor discussion
		16. Silence or irrelevant behavior

ing the range of actor behavior in rehearsal.[5] "Inclusive" influence expands permissable actor behavior, encourages reciprocal collaboration, and promotes actor independence. It consists of statements soliciting ideas and opinions of actors, praising or encouraging actor behavior, and accepting or clarifying actor feelings. "Preclusive" influence consists of statements which create or maintain actor dependence, reinforcing director dominance and limiting actor freedom. Giving directions, lecturing, and correcting actor behavior are the major categories of preclusive influence.

The ratio of inclusive to preclusive statements provides a simplified picture of director function as role behavior which controls the level of actor dependence in rehearsal. Such a ratio is a relative measure of the extent to which a director employs methods which, on the one hand, invite high actor participation in questions of procedure and evaluation, and on the other, those which restrict the actor to a clearly subordinate role.

DIRECTOR DISPLAY and FEEDBACK

The following are categories of verbal communications which relate to the director's use of

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[5]For this definition and the method of analysis outlined here, I am indebted to Ned A. Flanders and his seminal research in classroom interaction. His concepts of "direct" and "indirect" teacher influence parallels my use of the terms "inclusive" and "preclusive" to describe contrasting modes of director influence in rehearsal. My terminology is borrowed from Morris Cogan, "Theory and Design of a Study of Teacher-Pupil Interaction," Harvard Education Review, 1956, 26, 315-42. For a review of theory and research up to and including Flanders' work, see Edward Amidon and John B. Hough, eds., Interaction Analysis: Theory Research and Application (Reading, Mass.: Addison-Wesley, 1967). Flanders' most recent book, Analyzing Teacher Behavior (Reading, Mass.: Addison-Wesley, 1970), suggests other modes of interaction analysis far more sophisticated than those outlined here.

inclusive influence in the DIRECTOR DISPLAY and FEEDBACK components of the paradigm:

1. Acceptance of feeling. The director accepts feelings when he says he understands how the actor feels, or implies that the actor has the right to express both positive and negative feelings. Such statements represent both acceptance and clarification of actor emotions, particularly when the director asks the actor to explain his emotional state. Comments which recall or predict actor feelings, as well as those which reflect current emotional states are included here. Generally, this category represents all instances where a director expresses interest in, or concern for, the emotional well-being of the actor. Examples of statements included here are: "You seem uncomfortable with this scene. What's the problem?" "This is a first dress rehearsal, so we can all expect to be more tense than usual." "I'm sorry for interrupting you at this point, but we have to clear up a movement problem." Frequently this category is used when the director must respond to an actor's expression of negative feelings, unless the director considers expression of feeling to be inappropriate to the rehearsal task.

2. Praise or encouragement Any statement which rewards present, past, or predicted actor behavior is classed as praise. Often a director may use just a single word: "good," "fine," or "yes!" When such words, however, represent habitual verbal behavior on the part of a director, they lose their praise value and are no longer coded in this category. Sometimes the director will use a predicted response as praise by saying, "This scene is going to play beautifully," or "I think we're going to have a great show." Statements of agreement with actor ideas, or short phrases such as "go on," "uh huh," and "go ahead" function as encouragement for the actor to continue developing his ideas. Jokes that release tension, but not at the expense of the actors are included in this category. Generally, this category includes all verbal behaviors (including laughing) which positively reinforce any aspect of actor behavior. Jokes with an element of sarcasm aimed at actors, or those which are intended to change some element of actor behavior are included in category 7.

3. Accepting ideas. This category is used when the director clarifies, develops and builds on an idea initiated by the actor. Though similar to category 1, category 3 is used only when an idea is expressed, not when there is acceptance of expressed emotion. When the actor suggests an idea relating to interpretation or to stage mechanics, the director may paraphrase it, restate it in his own terms, or simply allow the actor to try it within the context of the scene. Typically such an allowance is stated: "All right, let's see it." If, however, in developing a notion originally suggested by the actor, the director brings his own ideas into play, then the category shifts to 5. It is important to remember that 3 is a neutral response to an actor statement. If the director statement implies a positive or negative response, then categories 2 or 7 are used. For example, if the actor says, "I think the scene would be better if I played the whole thing facing upstage," category 3 is used if the director responds by saying, "I see what you mean. Next time try it that way." If he says, "Yes, I like that idea," then category 2 is coded, while a statement such as, "No, that wouldn't work because it would throw the scene out of focus" would be coded as corrective feedback, or category 7.

4. Asking questions. Only questions to which the director expects an answer are included in this category. If the director asks a question and follows it immediately with a statement of opinion or a lecture statement, then he did not wish the question to be answered. Rhetorical questions are not included in this category, nor are questions which are designed to be critical of the actor: "When do you intend to learn your lines?" is more appropriately placed in category 6, because it represents an effort to change actor behavior from unacceptable to acceptable. If the question is a narrow closed question of procedure or mechanics, actor response is coded in category 9. "What was your entrance cue for this scene?" is a question which elicits a predictable response, whereas a question calling for actor evaluation, analysis, or opinion would still be coded in category 4, but the response is category 10, because the actor is free to express himself in a fashion not determined by the director. An example of such a question would be: "Why do you think Hamlet doesn't just go ahead and stab Claudius in this scene?"

The following categories are used to code the director's use of preclusive influence:

5. Lecture. Whenever the director is discussing, explaining, or giving facts or opinions to actors, this category is used. The information contained in this form of communication is normally designed to orient the actor to some aspect of the director's overall production concept, his interpretation of specific values within the text, or to some aspect of staging mechanics or rehearsal procedures. Often the director will shift immediately from orientation (5) to directive statements (6) with an expectation of compliance in order to test the actor's understanding of the information presented. When this occurs, there is a shift to category 6. Such a shift occurs in the following: "It is important to attack the opening of this scene strongly, because it occurs right after intermission, and as a general rule, one has to work a little harder to get the audience's undivided attention following an act break. All right, let's take it from the top, and keep up the energy."

6. Giving directions. Any request or imperative statement made by a director with the expectation of actor compliance is included here. Often a director will phrase a directive in the form of a question: "Why don't you try entering a little sooner on that one?" He may phrase it as though it were optional: "Let's try changing the blocking in the first part of this scene." In both cases the approach is indirect, but there is a clear implication that the actor is expected to comply. This category is used to inform the actor of the immediate behavior expected of him.

7. Corrective feedback. A statement used by the director to correct actor ideas or performance in a non-threatening manner is classed as corrective feedback. To accomplish this, the director will explain his correction in terms of its appropriateness by definition, by generally accepted custom, or by empirical fact. A statement such as: "The audience will find your entrance more interesting if you will hold your first line until after you have closed the door" relates the corrective function to factors outside the

director's personal response, and allows the actor to adapt his behavior without feeling threatened by the exercise of the director's power.

8. Criticizing or justifying authority. This is used to code a statement which informs the actor that his behavior is unacceptable in a manner which lowers the actor's status or deflates his ego. In addition, this category is employed when the director uses extreme self-reference or sarcasm to reject actor ideas or performance. In the effort to correct actor behavior, a director will sometimes parody his performance, or he will imply that an actor idea or question is a stupid one. If the director is forced to defend himself or to justify his authority, this category is used.

ACTOR RESPONSE

In the component labeled ACTOR RESPONSE, a distinction is made between a "personal" and a "performance" response. These are the OSRIC categories used to code the actor's personal response:

9. Acknowledgement. Actor statements which acknowledge directives in a neutral manner or which answer narrow director questions are included here. Most often, it is used when, in response to a director statement, an actor merely says, "All right," "Okay," or "Oh, I see." It is also employed to code answers to such director questions as: "What is your entrance cue for this scene?" or "I think you're misreading that line. What is it you're supposed to say at that point?" In each case, the director elicits a predictable response.

10. Initiation. When the actor makes a statement or contributes an idea that is not called for by the director, it is coded here. Also included are answers to broad director questions calling for opinion, analysis, or evaluation. It is often difficult to distinguish between categories 9 and 10. When responding to a direction or to a narrow question, the actor will frequently bring his own ideas into play. When this happens, there is a shift from category 9 to category 10. In general, most questions which call for a predictable actor response will elicit a category 9 statement, while those which invite unpredict-

able responses will result in a category 10 statement. A shift from category 9 to category 10 is contained in the following actor statement made in response to a director's question concerning the proper timing of an entrance cue: "Well, I know you told me to wait until he crosses all the way downstage but I think it's better if I catch him halfway across."

11. Negative affect. This category is employed when an actor makes statements which reflect stress or tension. Any verbal expression of anxiety, antagonism or unhappiness is coded here. Negative affect comments may be aimed at the director, the other actors, or the speaker himself; calling for lines in an angry manner or breaking concentration in a disruptive fashion are typical behaviors in this category. Occasionally, the actor may express unhappiness with something the director has said. This category is also used when an actor justifies, or rationalizes, some aspect of his performance in response to director criticism. An example of this would be: Director: "Your late entrance spoiled the whole scene." Actor: "Well, you said not to rush it. And besides, I just can't change the costume in time."

12. Positive affect. Included here are joking, laughing, or otherwise expressing satisfaction with the director or with the actor's work. If, after trying something suggested by the director, the actor says, "Yes, that feels much better," then category 12 codes the statement. This is used only for statements made by actors working under the direct supervision of the director; it is not intended for coding laughter of actors who are watching other actors work.

13. Asking questions. For the actor, this category is analogous to category 4 of director talk. If he asks a narrow question of procedure ("Should I sit on this line?"), the director response is either 5 or 6. If, however, the question asks for the director to evaluate the actor's work, ther the response is likely to be 2 or 7.

Only one category is used to code the actor's "performance" response to the director:

14. Directed rehearsal. This includes all actor work within the context of the script and

carried out under the immediate supervision of the director. In other words, 14 is coded whenever the actor is "acting."

OTHER

There are two categories which cover all rehearsal behavior not included above:

15. Actor/actor discussion. Problem-solving talk among actors under the director's supervision is coded here. This category is used only when actors are directly addressing each other for purposes directly related to the rehearsal task. All social communication is coded in category 16.

16. Silence or irrelevant behavior. This includes all nonfunctional periods of general talk or of silence which is unrelated to the purposes of rehearsal.

It will be noted that the division of director talk into "inclusive" and "preclusive" areas parallels the "integrative" and "dominative" behaviors categorized by Andersen, and the "indirect" versus "direct" influence used by Flanders. While retaining the essential descriptive terminology used in Flanders' ten-category system, OSRIC expands his system in three important areas:

1) An additional category has been added to the preclusive influence area in order to distinguish between neutral, non-threatening corrective feedback (7), and the more restrictive, ego-deflating director criticism (8).

2) Flanders' single category for student-initiated talk has been expanded to three categories which indicate the emotional valence of actor statements. Discernible levels of negative or positive feelings which have verbal expression are coded as 11 or 12 respectively.

3) Categories 14, 15 and 16 distinguish between task-oriented behavior and interaction which is basically irrelevant to rehearsal purposes.

As in Flanders' system, enumeration of cate-

gories is strictly nominal; there is no implication of relative value, and no judgement is made concerning the appropriateness of any statement.

Coding and Tabulating OSRIC Data

Coding of verbal communications may be done either by live observation of the rehearsal or by listening to a tape recording. Every three seconds the coder writes the number of the category which most accurately describes the communication that has just taken place. The sequence of verbal interaction is thus preserved by a series of numbers corresponding to OSRIC categories.

To illustrate how such data can be organized into a matrix which preserves the generalized sequence of interaction, consider the following interchange from an actual rehearsal and the coding procedure in parentheses:

ACTORS REHEARSING		(14)
DIRECTOR:	Okay let's hold it for a second. All right sorry to keep stopping you,	(6)
	because I know we've got a long way to go yet and not too long a time.	(1)
	Let's try it just one more way. Combine what you just did with what you tried before. In other words,	(6)
	keep playing the quality of indecision, but use it to attack the other character, to get him hot...	(6)
ACTOR:	Oh, as the character, I'm indecisive but I'm making a game out of it.	(10)
DIRECTOR:	Yes, because you really don't want to admit it.	(3)
ACTOR:	I think that once I know my lines, I should always be blindfolded, in rehearsal, don't you?	(10)
DIRECTOR:	Yes, that sounds fine to me. I agree with that because you will have to develop a very strong sense of place with this character, and	(2) (3)

the audience have to sense how he tunes in to things. Okay, so take it again. (6)

ACTORS REHEARSE

For organization into matrix form, the numbers are paired, with each pair representing a single interaction sequence. In the example, the first pair would be a 14-6 sequence, indicating that a directive statement immediately followed some actor performance work. This and some subsequent pairings in the example can be indicated in the following manner:

14
) first pair
6
second pair (
1
) third pair
6
fourth pair (
6
) fifth pair, etc.
10

The pairs of numbers are now tallied in a matrix (Table 2) with the first number determining the row, and the second number the column for each entry. Thus, the 14-6 pair would enter the matrix as a single tally in the cell formed by row 14 and column 6. The second pair, 6-1, is tallied in the cell formed by row 6 and column 1, etc. Note that each pair of numbers overlaps with the previous pair, and with the exception of the first and last number, each entry is used twice. In Table 2, cell tallies have been totaled to create a matrix which represents approximately fifteen minutes of interaction in the same rehearsal from which the example was taken. The entries in each cell represent the total number of times that particular interaction took place in the observation period. Cell entries are summed by rows and columns (note that the column total equals the row total). Below the column totals, there are percentage figures which represent the relative proportion of time that the verbal interaction involved each category. For instance, the percentage in column

TABLE 2

SAMPLE INTERACTION MATRIX

OSRIC Category #:

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	T
1	4				1	4				1		1	1				12
2	3	3			1	3				3							13
3			8			2				1						1	12
4										1	1						3
5		1	1		21	1				2	1						27
6	1		1	1	1	30			4	3	2	1	1	5	2		52
7		1					2										3
8																	0
9					1	3											4
10		6	2	1		1	1			5							16
11	2				2						3						7
12		2										1					3
13	1												1			1	3
14	1			1		3								107			112
15						2									7		9
16						2											2
T	12	13	12	3	27	52	3	0	4	16	7	3	3	112	9	2	278
%	4.4	4.8	4.3	.9	10.0	18.5	.9	0	1.4	5.9	2.5	.9	.9	40.7	3.2	.7	100

6 indicates that for this observation period, 18.5 per cent of the time was accounted for by the giving of directions. The actors were actually rehearsing, or acting, 40.7 per cent of the time, as indicated by the figure in column 14. In each case, the percentage is calculated by dividing the total in each column by the total number of entries for the entire session (278). Cells in which the row number equals the column number are called "steady state" cells, representing those instances where a statement in a category is followed immediately by another statement in the same category. In the example, there were 8 instances where the director was accepting or clarifying an actor idea for a period longer than three seconds, indicated by the entry in the (3,3) cell. Each cell on the diagonal of the matrix is "steady state," while all the others represent transitions from one category of verbal behavior to another. A description of the total interaction for the session may be obtained by simple arithmetic operations on selected areas within the matrix.

General Matrix Analysis

Using the column totals in Table 2, there are three indexes which yield information about some generalized aspects of the verbal interaction.

1. Interaction Index (II). This ratio compares the amount of director-actor interaction with the total time spent in the rehearsal session. It is obtained by dividing the summed totals in the columns representing director and actor talk (columns 1 through 13) by the summed totals in the columns representing actor performance, actor/actor discussion, and irrelevant behavior (columns 14 through 16).

$$II = \frac{\text{director/actor talk}}{\text{"rehearsal" time}} = \frac{\text{columns 1-13}}{\text{columns 14-16}} = \frac{155}{123} = 1.26$$

Another way of expressing this ratio would be to sum the percentages in columns 1-13 and in columns 14-16. This results in a comparative ratio of 55.4 per cent "talk" time, and 44.6 per cent "rehearsal" time. In other words, just a little over half the observation session consisted of director/actor interaction, with the rest devoted to actor performance, actor/actor discussion, and irrelevant behavior.

2. Director/Actor Talk Ratio (D/A). Of the total time spent in director/actor interaction (columns 1 through 13), the extent to which either dominates the discussion is easily calculated by dividing the tallies in the director talk columns (1 through 8), by the tallies in the actor talk columns (9 through 13).

$$\text{D/A Talk Ratio} = \frac{\text{columns 1-8}}{\text{columns 9-13}} = \frac{122}{33} = 3.7$$

In percentages, the ratio becomes 79 per cent director talk compared with 21 per cent actor talk. Of the total time spent in verbal communication, then, the director dominated the discussion by talking nearly four times as much as the actors.

3. Director Influence Ratio (I/P). The most important of the three general indexes, this ratio expresses the relative frequencies of inclusive and preclusive director influence. It is stated above that only a few directors are consistently autocratic or consistently laissez-faire; most employ a combination of the two modes. This index is a precise measure of the extent to which any given director can be said to use a blend of the two styles. It is a simplified index of the director's use of power and control over his actors, and it can be used as a means of describing his methods of motivating and evaluating his actors. This is particularly true if the more neutral statements in categories four and five are eliminated, and the ratio is calculated by dividing the entries in the more obviously inclusive areas (columns 1-3), by the entries in the clearly preclusive areas (columns 6-8). The resulting ratio indicates the extent to which the director employs one kind of influence over another. A ratio of .5, for example, would indicate that for every inclusive statement there were two preclusive ones.

$$\text{I/P} = \frac{\text{columns 1-3}}{\text{columns 6-8}} = \frac{37}{54} = .69$$

Expressed as percentages, this director used inclusive influence 40.5 per cent of the time, and preclusive influence 59.5 per cent of the time.

By combining the three indexes, a general

statement can be made concerning the nature of the verbal interaction for this session: About half the time spent in this rehearsal consisted of the director communicating with the actors. During these discussions, the director dominated by speaking almost four times more often than actors. While he was speaking, he was inclined to exercise preclusive influence over the actors more often than inclusive influence, but the difference is not striking.

How were the actors responding to the director influence? A comparison of columns 10 and 9 shows that actors were initiating ideas much more often than they were merely acknowledging the director (5.9 per cent to 1.4 per cent). Though the director was dominating the discussion, his blend of inclusive and preclusive modes resulted in actor participation marked by a high incidence of idea initiation.

Analysis of Areas Within Matrix

In Figure 1, the areas indicated in heavy outline can be analyzed separately to yield a better picture of the flow of rehearsal communications. First, each area is defined in terms of its general significance, and the total number of entries is computed. Then, cells of particular importance within each area can be discussed separately. And finally, the distribution of cell tallies within certain areas can be used to construct an index of the rehearsal interaction as a reinforcement environment.

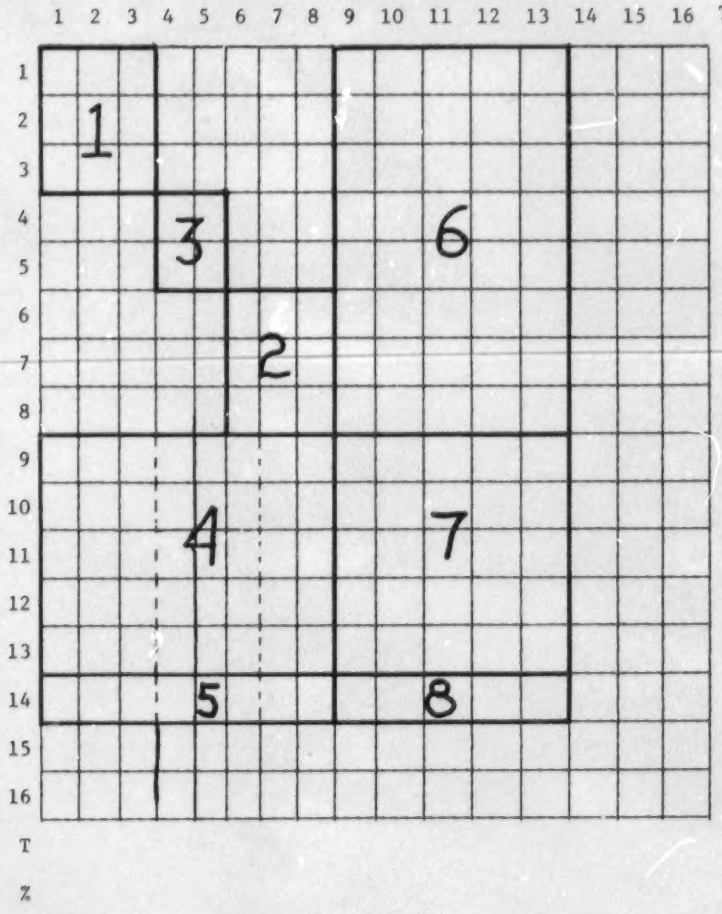
First, the areas of primary concern:

1. Extended inclusive influence. The director's use of extended praise and extended acceptance of actor ideas and feelings are plotted here, as are transitions from one inclusive category to another, e.g., shifts from acceptance of actor ideas to praise. If this area is heavily loaded in relation to other areas, it represents director behavior which stresses acceptance, praise and encouragement as a means of motivating and controlling actors.

2. Extended preclusive influence. These cells represent the director's emphasis

FIGURE 1

PRIMARY AREAS OF MATRIX ANALYSI



on corrective feedback, criticism, lengthy directions, and shifts from one of these categories to another. Tabulations in this area reflect the director's use of authority.

3. Director display. Entries in this area represent director statements consisting primarily of lecture and questions. This category is so named because it is more associated with the DISPLAY component of the paradigm than it is with FEEDBACK.

4. Director response to actor talk. An important aspect of the director's feedback function is his reaction to actor statements, whether those statements are ideas, feelings, or questions. Area 4 contains all instances of director talk which immediately follows actor talk. Note that this is an entirely transitional area, for as the director continues talking, the tallies shift to another area.

5. Director response to actor performance. This area is similar to area 4, except that it represents all instances of the director's immediate reactions to the actor's performance. Every time the director speaks following actor work within the context of the script, an entry is made in this area.

6. Actor response to director talk. Another transitional area, 6 contains all instances of the beginning of actor response to director talk. Examination of entries in this area can indicate which type of director statements are eliciting actor responses.

7. Sustained actor talk. Extended talk in a single category is tallied here as well as all instances of transition from one category of actor talk to another. For example, a shift from acknowledgement of direction (9) to a contribution of an idea (10) would be contained in this area.

8. Actor response to actor work. Positive and negative actor comments which immediately follow a completed performance segment are tallied here, as well as actor interruptions for directorial clarification.

Indexes for Director Feedback and Actor Response

Because the director is the agent primarily responsible for reinforcing the actor's learning, it is essential that systematic description of director influence include an objective measure of the director's feedback. The FEEDBACK component in the rehearsal paradigm is nothing more than the director's responses to actor behavior as perceived by the actor. A simplified index of director response to actor behavior may be constructed from matrix data by computing the relative frequencies of positive, neutral and negative director statements which immediately follow actor talk and performance work. From the actor's viewpoint, such an index would represent the relative probabilities that his expressed ideas and performance work would be received with praise, neutrality, or correction from the director.

In Figure 3, areas 4 and 5 are combined and then divided into the three sections indicated by dotted lines. The director's positive responses to actor ideas and performance are tallied in the area formed by the intersection of rows 9-14 with columns 1-3. Neutral responses are contained in rows 9-14 intersecting with columns 4-6, while negative responses are in the area formed by rows 9-14 and columns 7-8. The Director Feedback Index (DFI) is obtained by first totalling the entries in areas 4 and 5, then finding the relative percentages of positive, neutral and negative responses. The percentages are then rounded so the final index reads as three numbers summing to one hundred. Using the data of the sample matrix in Table 3, the DFI is:

Total in area 4 + 5 = 27

$$\% \text{ positive feedback} = \frac{14}{27} = 52\%$$

$$\% \text{ neutral feedback} = \frac{12}{27} = 45\%$$

% negative feedback = $\frac{1}{27}$ = 03%

DFI = (52, 45, 03)

For this observation session, then, the director's use of feedback established a reinforcement climate nearly balanced between positive and neutral, with very little negative response.

A similar breakdown of area 6 (actor response to director talk) can be made to construct a corresponding Actor Response Index (ARI). The frequency of positive responses is tabulated by dividing the total in area 6 into the sum of entries in columns 10 and 12. Neutral responses are those within area 6 that are tallied in columns 9 and 13. Negative responses are those in column 11. In the example:

Total in area 6 = 23

% positive response = $\frac{13}{23}$ = 57%

% neutral response = $\frac{6}{23}$ = 26%

% negative response = $\frac{4}{23}$ = 17%

ARI = (57, 26, 17)

The interaction in this session was characterized by a high frequency of positive actor response to director influence, while the entries in the neutral and negative areas were nearly the same. Though the totals are obviously too small for generalization, one could say that actors were responding to the director with a relatively high level of idea initiation and positive affect.

Interpretation of Individual Cells

Once the essential characteristics of the interaction are defined through analysis of the comparative loadings in primary areas, individual cells may be selected for a more specific treatment. For example, the entries in the "steady state" cells along the diagonal of the matrix are the only ones which represent continuous talk in any one category; all other cells are transitional, representing a movement

from one category to another. A heavy build-up in any one of the steady state cells indicates that a single kind of communication is being used for an extended segment of the observation period. For example, large totals in any of the diagonal cells (1, 1) through (8, 8) indicates that the director is deliberate in his communications, taking his time to explain his ideas, evaluations, or directions in detail. Above average or heavy loading in cells (9, 9) through (13, 13) reflect a rehearsal session in which actors are being permitted or actively encouraged to ask questions, or to express ideas and feelings at length. These cells have a special importance when one attempts to relate actor response to director influence. It is possible, for example, that low entries in the (2, 2) and (7, 7) cells could reflect a failure on the part of the director to be specific in his praise and criticism of actor behavior. Other cells which merit special attention are those which relate to:

1. The expression of actor feeling. Entries in the cells which comprise columns 11 and 12 indicate which director statements elicit expression of actor feeling. Also of interest are the cells which contain all instances of director response to those feelings, particularly cells (11, 1) and (11, 8). These cells reflect the extent to which the director is emotionally supportive of the actor who expresses negative feelings.

2. Special directorial techniques. A director who wishes to minimize the possible stress-producing effects of corrective feedback and criticism may "balance" such statements by using praise and encouragement immediately before or after the correction. This technique will show up in the (2, 7) and (7, 2) cells. When employing such preclusive categories as lecture or giving directions, the director may use joking to relieve tension, or to reduce the authoritarian effect of sustained preclusive behavior. Entries in the (5, 2) and (6, 2) cells reflect this technique, particularly if area 2 (sustained preclusive influence) is also heavily loaded. The use of "sideline coaching," a method of supplying immediate feedback to the actor by praising or encouraging while the actor continues to stay concentrated in the

scene, would be coded by the observer as a 14-2-14 sequence. Hence high entries in cells (14, 2) and (2, 14) indicate the use of this method.

Reliability of OSRIC Data

The above is intended to suggest some possible uses of matrix data, though a conjectural analysis of every cell is hardly advisable. This is particularly true in light of the limitations associated with interaction data of this nature. Among the deficiencies cited by Robert McMurry, there are three of particular relevance to the analysis of OSRIC data:

1) Because the categories are mutually exclusive, it is difficult to trace any but the broadest patterns in the interaction process.

2) Some types of interaction do not occur often enough for meaningful analysis. It is entirely possible cell frequencies that are too low for meaningful interpretation represent the very interactions that are critically important to understanding the sequential patterns that follow.

3) In a design with a small number of categories, little is revealed about the actual qualities of communication. Unfortunately, systems sensitive enough to differentiate on a qualitative level are often impossible to utilize in a field study, due to the large number of categories required.(McMurry, 1972).

As an approach to systematic description of director influence, OSRIC categories are particularly insensitive to variations in modes of lecture and giving of directions, the two most common director verbal behaviors. When these categories were subscripted to distinguish different types of lecture and directives, however, reliability of data diminished sharply. It was hoped from the beginning that the system might be used to code "live" rehearsals, and during a series of dry runs using variations of OSRIC, it was found that observer reliability fell off rapidly when the number of categories exceeded sixteen. Therefore, it seemed advisable to sacrifice sensitivity for accuracy. When the final set of categories was selected, three observers were trained for a period of ten hours using rehearsal tapes and live observa-

tion. A fifteen minute segment of a working rehearsal was selected and coded, and the three "trainees" were asked to code this tape in order to compare their tallies with the "master" code sheet. Using a variation of Scott's coefficient, reliability scores of .71, .76, and .80 were achieved. (Scott, 1955). These figures compare favorably with those reported by researchers using similar category systems.

Toward a Theory of Rehearsal

The central task is to develop a set of concepts and methods that will describe what goes on in rehearsal. By systematically investigating relationships between director influence and actor response, we may be able to explain variability in the chain of events, to link single events with what preceeded and what followed. We can never, of course, know everything that is going on, but by keeping track of selected events, we are drawn inevitably toward a better understanding of the moment-to-moment relationship between an act of the director and the corresponding reaction of the actor.

In practical terms, such knowledge could aid individual directors in controlling their behavior. We may think we know how a director "should" function in rehearsals, how he "ought" to motivate and control actors, but we need much more than this. To borrow N. L. Gage's "farm analogy," it is obvious that farmers need to know not only how plants grow; they must also master the specific skills of tilling the soil, planting seeds, etc. Similarly, a teacher may understand the importance of motivation and feedback in learning theory, but this does not mean that he knows which precise behaviors will result in the desired pupil response:

> It is one thing to say that 'teachers should find ways to motivate pupils so that the learning tasks have real meaning in terms of the life experiences of the pupils.' A different vocabulary is involved when you say that 'a teacher can connect the interests of students to a learning task by asking open questions, by clarifying and developing selected responses that link interests to

> tasks, and then asking questions which become more and more specific so that the tasks and methods of work incorporate the suggestions of pupils.' The first statement is a conditional admonition and speaks to a set of intentions. The second literally suggests a pattern of teaching acts, communicates meaning in terms of teaching behavior, and implies a model or strategy. (Flanders, 1970).

We need, then, a theory of rehearsal behavior that will link the specifics of actor/director interaction to desired objectives. We need strategies that will help directors to close the gap between their intentions and their actual performance in rehearsal, rehearsal techniques that may be undertaken with explicit knowledge of their known effects. But first, we must examine the phenomenon <u>in process</u>. We might even have to abate, for a while, our time-honored concerns with evaluating the "quality" or "effectiveness" of the performance product in order to focus attention on what we are really doing prior to opening night. Some initial questions to guide research might include:

1) What are the precise characteristics of director influence and how does it vary through the rehearsal period?

2) What are the relationships among the director's rehearsal methods and a) actors' verbal responses? b) actor stress levels? c) actor attitudes?

3) What behaviors of directors and actors have the greatest impact on the working relationship?

4) To what extent does actor behavior determine the director's choice of rehearsal methods?

5) What is the relationship between a director's <u>intended</u> mode of influence and his actual behavior?

6) To what extent might a knowledge of inter-

action analysis affect abilities of directors and actors to modify their rehearsal behavior?

The answers to these and related questions may suggest some guidelines for a crucial problem in theatre education: How directors and actors may explore various patterns of interaction and discover for themselves which patterns produce the most effective working relationship to achieve the purposes of the rehearsal period.

While it is not possible at this time to link the nature of the rehearsal environment with the quality of the final performance, it is doubtful that a flawed process can create the best possible product. And, if we are to improve the quality of the rehearsal process, we must also improve the methods by which directors and actors acquire the skills, attitudes, and habits they bring to that process. It may well be that the usual practice of teaching acting and directing as separate disciplines is a dubious one. Certainly there is abundant evidence that the rehearsal relationship is typically marred by negative emotions and attitudes; what Stanislavsky termed the "battle and violence" of rehearsals is still very much with us. (Stanislavsky, 1967, pp. 29-30).

But what we need most of all is a committment to inquiry. How willing are we as directors to have our working methods scrutinized? Presumably, a proven set of relationships between directing methods and actor response would point toward some strategies for minimizing the obstacles to rehearsal work. But for such strategies to have meaning, we must first recognize a need for them.

Editor's Note: This is the first in a series of articles by Robert Porter to be published in Empirical Research in Theatre. All of the articles will focus on the use of interaction analysis as a tool for understanding actor/director transaction and all will be based on his recently completed dissertation. Robert Porter, Interaction Analysis and the Rehearsal Process: Director-Actor Influence and Response. Doctoral Dissertation, University of Michigan, 1973.

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A DIAGNOSTIC SYSTEM FOR THE ACTOR

Brian K. Hansen

A continuing difficulty faced by acting teachers is the lack of any simple but complete model to which the teacher may refer when diagnosing the work of student actors. When the experienced teacher is effective in communicating the problems he or she sees, it is usually because a single key word or phrase has been found which means something to that particular student or because, in desperation, the teacher simply gets on the floor and demonstrates the way to deal with the problem. Many teachers reject out of hand the last solution, arguing persuasively that their task should be to point out the ways in which the young actor has failed to achieve a particular goal, and to suggest some reasons why. The actual solution should be discovered by the student himself.

This decision leaves the teacher and the student searching for a discursive system which they may use mutually to describe both success and failure. If the system is such that all members of the class can understand and use it in a group response to student work, the system is especially useful. In addition to being widely accessible, the model should have clear language, simple concepts, and exhaust the permutations of concepts. What I would like to suggest is a simple system of describing acting problems, a system which allows both student and teacher to understand what the problem is, what progress has been made toward solution, and what work remains to be done as the student grows.

The key concept on which this model builds is that of interaction. All living beings maintain a sensitive, reciprocal relationship with their environment(s). This is as true for the actor on stage as for the character whom he plays. At the same time that the actor is maintaining an imaginary interaction with the imaginary characters in the world of his character, he is also maintaining a sensitive interaction with his fellow actors on stage and the involved audience in the auditorium. Each of his behaviors affects the response which he receives from the other parties; he responds to their response and so, between them, they build an occasion, a situation, a continuing

environment for all subsequent growth. Indeed, the particular strength of live theatre may well be in this "layering" of interactions. The content of theatre is the interactions of characters portrayed through the interactions between actor and actor and heightened by the interaction between actor and audience.

Ultimately all the ramifications of this three-tiered interaction pattern will have to be explored. Since the task at hand deals with the student actor, I choose to restrict myself to the interaction problems which face that actor as he or she attempts to develop basic skills in character development in the imaginary world of the play.

A start may be made by recognizing a practical distinction between the two contexts in which a person maintains an interaction with his or her world. One context is the familiar series of interactions with the external environment (it is raining, you are wet and cold, your mother is shouting at you, etc.). Through the organs of perception the organism perceives changes in the outside world and makes adjustments in its behavior according to certain value criteria. (You feel and welcome the rain or cringe from it; the coolness is refreshing or punishing; your mother's rage is intimidating or laughable, etc.). The second context is less familiar, though no less important. It is the internal environment with which each person maintains a running interaction.

At the physiological level, the body is always interacting with itself, monitoring blood sugar, muscle tension, etc. In short, we are constantly monitoring internal conditions which are at least as complex as those of the outside world. Furthermore, the mind is constantly making judgments about those states. In addition, the mind is also working with its own material: memories flood the consciousness; insights appear as internal connections are made; logic programs work with concepts according to particular patterns; and values catagorize activities according to more or less stabile criteria. (You fondly remember another rainstorm from years before; you find in your uncontrolled shivering confirmation of your mortality; you rage at yourself for being so sensitive to your mother's displeasure, etc.). In short, at

many levels the organism maintains a reciprocal relationship with its internal environment just as it does with its external one.

One of the commonly recognized needs for the beginning acting student is that he be "in touch with" himself. I take this to mean that 1) he is aware of the kinds of internal interactions he is carrying on and 2) the relationship between the internal and external interactions is smoothly integrated. If a student is angry, for example, he must know that he is angry (a surprising number do not recognize the symptoms) and he must be able to "express" that anger by letting it affect his external interactions. The aim is for both a clarified set of internal interactions and a unification of internal with external. The first of these is a problem in psychology. Indeed it may even be a psychopathology: some students are so strikingly out of touch with how they themselves feel about events that they are crippled at the outset and cannot continue to work at the craft of acting until they solve that problem first.

It is clear that the first acting threshold is the barrier which sometimes forms between internal and external interactions. In the simple diagram below, the internal context is symbolized by the letter A, the external by the letter B and the double line indicates this first important barrier.

Internal A

External B

If a student is able to understand his or her own feelings but is unable to make those feelings externally manifest, we might say that such a person is experiencing an A//B block. Conversely a situation in which the student actor's external behavior simply does not match his reported internal feelings would be another example of an A//B block. He reports that he is sad, but he continues to smile; she has every reason to be confident, but continues to display "mousey" behavior. In fact, the symptoms are of a kind of aphasia in which internal conditions are unable to be made manifest. The importance to the student actor of over-

coming this barrier cannot be too strongly emphasized.

Note that the A//B relationship is restricted entirely to the actor as a person; there is as yet no attempt to adopt character.[1] The first step in that direction occurs when the actor chooses to adopt a different set of internal or external factors. He remains himself, but changes certain aspects of what Stanislavski would call the "given circumstances." To change his internal interactions, he might pretend that he has in the past experienced some trauma, the memory of which influences his every thought. He may modify his external interactions by assuming some significant change in time and/or space. For example, he may decide that he is lost in a jungle or that he is transported to an alien planet. In each case he continues to interact with the imagined elements of the situation in the same way as he did with the real ones. The point is that the personality of the actor remains essentially his own. Certain elements have been changed, but his personality has not. This is a situation substantially different from the A//B relationship; however it has the same general elements. For that reason it may be symbolically represented in our model by the letters C//D:

	Person	Actor
Internal	A	C
External	B	D

The actor in the C//D situation has precisely the same problem of joining internal and external contexts into a single, organic whole as was faced in the A//B situation. In addition, however, there are two new barriers

[1] Those who are interested in the possible variations in the "amount" of acting demanded by a range of performance situations will want to study Michael Kirby's, On Acting and Non-Acting, The Drama Review, T53 (Spring, 1972).

which must be crossed, A/C and B/D.

The A/C barrier is what prevents an actor from imagining himself in any other situation. He cannot conceive of himself as haunted by unfamiliar memories; she cannot feel emotions which are unusual to her everyday experience. There may be many reasons for this failure: the student may not have had enough life experience upon which to draw examples; his personality may be so insecure that it cannot entertain other options; he may suffer from that cummulative inflexibility which we label lack of imagination.

When the actor can imagine himself in other circumstances, but cannot act upon those assumptions, he is having trouble with the C//D barrier. When he <u>can</u> express those internal changes, but with insufficient fidelity to the external environment, we have a B/D barrier. Example: the problem is that a student is to interact with that jungle. He can describe the jungle to the class in great detail, and his willingness to interact with it is complete; it is just that no one would ever learn anything about the jungle from his interaction with it. The actor has a technical problem, but it is one which can be approached from the work already done in cell B.

C// D acting is the acting of the movie "star." No real effort is made to disguise the identity of the actor. John Wayne remains John Wayne regardless of whether he is fighting the forces of evil in Viet Nam, New York, or on the Chisholm Trail. All that is asked of him is that he respond to a few changed internal and external circumstances as if he were facing them in "real" time and space.

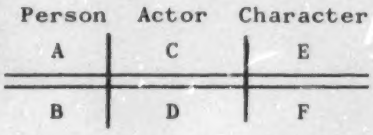
C// D acting is what we most often encounter in everyday life. This is the level of role taking and role playing. If the role is one which is meant to facilitate daily social intercourse we are using "role" in the manner of the sociologists; if the social setting is that of the theatre, we use the concept in its traditional artistic sense. The differences between these two uses of the word "role" are simple but crucial. When we take or play roles in everyday life, we either try to ignore or disguise the fact, while in the theatre, the fact that the role is imaginary is central to the art. Both parties, the

actor and the audience, must be prepared to move the experience into realm of pretense before the theatrical event may even be said to take place.

It is appropriate to this model that sociologists are now taking pains to distinguish between role taking and role playing (Coutu, 1951). The differences are roughly those which I have been calling "contexts." One realm of interactions is internal: this is the context in which the person considers himself to be in a role. Consciously or unconsciously the person in everyday life (or the student actor, in this model) assumes the internal characteristics of the role model. He or she thinks of herself as aggressive, or incompetent, or elderly, or beautiful. Subsequently, she may "play" this role through her external behaviors, as the actor does when, with a clear idea of what the internal circumstances are, he sets out to modify his external interactions in a complementary manner.

If the C// D level of acting is what Kirby (1972) calls "simple acting," there must be another level which corresponds to his "complex" acting. And so there is. By extending the model one more level, it is possible to account for those cases in which all relevant circumstances of the actor's internal and external world are modified.[2] This is the level of the skillful actor attempting a complex and well-rounded characterization. Ideally, so little of the original actor is left that the audience is allowed to believe completely in the artistic reality of the make-believe character. We may call this the E// F level:

[2]Notice that not all the circumstances are changed. If they are, thereby cutting all connections with the realtime circumstances of the actor's life, the result is textbook psychosis.

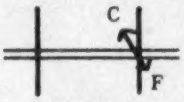


As with the previous levels, the actor may experience problems with the realization of a fully integrated E// F level. For one thing, he may find difficulty in imagining himself with any other personality than his own. Without first-hand experience to draw upon, the student may not be able to appreciate the effect of grinding poverty on the attitude of the beggar he is playing. What he creates is a cheerful, assertive, and optimistic fellow who commits suicide in the final act. Such a student would be having grave difficulty with the C/E barrier.

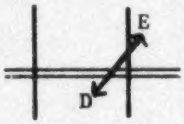
The student who can imagine with force and clarity the internal interactions of the character, but who cannot externalize those interactions--as, for example, when the actor knows the character should laugh at a given moment, and wants to, but cannot--suffers from the familiar "double line problem." This time it is the E// F barrier which resists him. Finally, when the student cannot replace his own external interactions with those of the character, he is stymied by the D/F barrier. Such a student might experience difficulty with a snuff box and a monacle, but not with a cigarette and eye glasses.

Some problems have symptoms which repeat themselves. Most common, for example, is the sensitive and imaginative actor who is very strong at feeling his way into a part. His A/C/E line is very strong and extensive. But he has great difficulty in some or all of the B/D/F line. The reverse may also be true. A student may be very good at certain aspects of the external interactions (B/D/F) but poor at the A/C/E line. Such an actor is good at following stage directions, but seldom knows why he is doing what he is doing. Such performances are frequently described as "hollow" because they lack the richness of detail which cannot be provided through external manipulation.

Other interesting permutations exist: One is the actor who is very good at the E// F level but cannot "tune into" his own life sufficiently to work successfully at the A// B or C// D levels. Another is the "diagonal" actor who can play Othello with great technical skill, provided only that Othello thinks as he does:



or the reverse, the actor who understands the inner workings of Othello but interacts with the external world as if the Moor were a 20th Century American student.



Most acting programs attempt--consciously or unconsciously--to have students move in an alphabetical progression from cell A to cell F. Barring this, an effort is usually made to gain facility in the left-hand cells before moving to the right. In fact, the development of a single given role might recapitulate this growth: the actor first inventories his own A// B structure; then he develops the role completely at the C// D level; only at the end does he move to a complete E// F realization of the character.

Regardless of the degree to which this model mirrors the curriculum which employs it, it may be used in many profitable ways as a kind of meta-language between teachers and students familiar with it. It need not be restricting; it can and should be modified to meet the needs of all who use it. Even without modification it has proven useful for students working on a wide range of problems at a variety of levels; indeed, it was devised to work in a scene study setting in which a single class meeting might witness the mixed talents of a dozen students working on material from several periods and genres. It does not dismiss

any important school of acting training, nor does it require mental or physical rigidity. And if all else fails, it is a simple base from which more useful discussion may develop.

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EMOTION, EMOTION LANGUAGE, AND ACTING

George Gunkle

Traditionally, there has been much curiosity and speculation about emotions in relationship to the actor. The old and still most pervasive conceptual model of acting sees it as an "expression of emotions." Elsewhere I have suggested alternative models of acting stimulated by information emerging in communication and the behavioral sciences (1966; 1971), and the search for more satisfying, contemporary models continues.

Nevertheless, an "expression of emotions" model still seems to dominate our view of acting especially in less avant-garde theatre forms, and has led to erroneous statements about emotion and a distorted view of the relationships between emotion and acting.

Accordingly, I will first set forth a short sketch of conclusions about emotion and emotion language. These statements are in no sense comprehensive but are particularly relevant to understanding acting in some of the more traditional forms and are based upon my best perception of the current state of knowledge in the behavioral sciences on these subjects. The account below presupposes that the reader has a bit of background in psychology and can pursue the reference list for more details.

Psychological writings use much of the internal state language also used by the layman. Alternatives to lay language have been suggested, but the prevailing literature continues to use such words as "feelings," "emotions," "motivations," and "moods."

There is no consensus in contemporary psychology about how the word "emotion" shall be used, to what it refers or whether it should be used at all. Many theories have been developed providing different perspectives. For example, "emotion" has been seen as:

a. a state of arousal, higher than usual, implied by such words as "fear" and "anger" (in contrast to the use of the word "feeling" for the milder internal states);

b. somatic change, such as increased muscle tension, breathing rate, and heart rate;

c. a welling up of visceral and glandular responses;

d. neurological and central nervous system phenomena;

e. a tendency for particular actions: to attack, to run away, etc.;

f. amplification, intensification of drive states;

g. subjective awareness of feelings associated with physiological, gestural and motor changes;

h. a special kind of interaction between organism and environment (as contrasted with "feeling" used to refer to events exclusively within the organism);

i. a class of disruptive, disorganizing experiences over which the individual is aware of having no control;

j. a class of organizing and focusing experiences;

k. deviations from expressive norms or baselines for each individual;

l. motives operating continusouly at relatively low levels of intensity;

m. perceptions bearing important information to the organism.

Laymen and many psychologists use a vast array of feeling-and-emotion words, and some taxonomies for organizing these words have developed. Most taxonomies find at least two underlying dimensions: pleasantness/unpleasantness and arousal or activation level. However, we should be warned against reification of feeling-and-emotion words. It seems extremely unlikely that there actually exists a unique internal state corresponding to each different feeling-and-emotion word in our language. Instead, many such words appear to summarize recurring contexts or interpersonal situations. There is disagreement on whether emotion word labels are even necessary for description of behavior or as intervening variables explaining behavior.

There are four major kinds of evidence generally used in making inferences about internal states:

a. subjective awareness;

b. measurable physiological (visceral, somatic, neural) changes;
c. observable bodily (gross skeletal muscle) movements; and
d. "emotional" stimuli in the context.

The nature and degree of relationship among these is not yet clear. It is possible that the pattern of agreement and disagreement among emotional response indexes (a,b,c, above) contains information about the kind of transaction the person is having within him/herself and with his/her environment. Defining "emotional" stimuli (d, above) independent of "emotional" responses has not often been done, and there is widespread circularity in most definitions of "emotional" stimuli.

All overt behavior, "emotional" or otherwise, feeds information back to the individual's subjective awareness of emotion. Internal physiological changes occur too slowly to account entirely for the subjective awareness of emotion. Internal states appear to subjective awareness more often as a mixture of feelings rather than as single, strong states. Many different internal states may share a single expressive pattern, and many different expressive patterns may characterize one internal state.

Some of the overt cues to emotion may be inherited patterns with survival value. While there is much learning of emotional expressiveness, and modification through learning, it is not clear how much of what appears on the surface may be attributed to inherited patterns. The emotional expressions of children show an increasing complexity and differentiation during the first two years of life. Further growth gardually produces exaggeration, suppression, substitution, and other modifications of expressive behavior, so that inferences about internal states of adults must often proceed from a very subtle complex of expressive and contextual cues.

Learning plays some role, then, in both expression and interpretation of internal states. Coding (expressing) emotion by manipulating parts of one's body may well be more complicated than, as in music, by activating an external mechanical apparatus. Apply-

ing feeling-and-emotion words appropriately is a part of each person's development. This may include learning appropriate application of such words in recurring contexts whether or not there is any underlying and corresponding internal state.

There is a wide area of overlap, but there are also individual differences within a culture concerning the understanding of overt expressions of feeling and emotion. There are intercultural differences in emotional expressiveness, as well. Persons from one culture do not understand all of the expressions of persons from another.

It seems likely that the individual's perception/interpretation of situations and contexts is often an important antecedent to the arousal of an emotional state. Interpreting physiological cues as particular emotions is at least partly dependent upon situational factors, such as social context. Interpreting the overt cues of others is often equally dependent upon the larger context within which the particular cues emerge. When the individual interprets his internal state, he has more evidence than an observer but he can still make erroneous inferences. If contextual and expressive cues for the observer are discrepant, expressive cues will be the chief influence upon interpretation.

These conclusions--even without further comment--are almost sufficient to engender a more careful view of emotion and acting, and to help us make more critically sound statements. However, it may be useful to apply the foregoing to several of the older problems in our thinking about acting.

First, I would like to draw attention to a widespread tendency to ascribe to an actor the emotions of a character he portrays. For audiences and many actors, as well, it seems extremely difficult to differentiate the acting performance into at least three simultaneous processes: (a) the observable, moment-to-moment behavior of the actor; (b) the inferences an audience draws from this regarding character, emotions, etc.; and (c) the actual ebb and flow of feelings an actor may have as he works his way through performance.

This is not to say that the internal state of an actor while performing may not be relevant to the success of his performance. Elsewhere, for example, I have suggested an optimum activation level for successful acting (1966). However, we have been led far beyond this to such assumption as: an actor must feel the feelings of a character, and an actor must feel emotions "other than his own" or not usually felt by him. The evidence suggests a very complex puzzle, and the history of acting theory reflects a long-standing controversy on this point.

To begin with, the actor may, like the athlete in a moment of competition or the writer in a burst of words, experience a fairly high arousal state, as compared with a customarily lower baseline. In addition, in order to fit into the theatrical context from moment-to-moment, at least some of the actor's observable behavior will permit inferences of feeling and emotion and may even necessitate that the actor's overt bodily movements imitate some of the customary gestures, postures, and facial expressions often associated with feelings and emotions in everyday life. This would be particularly appropriate in those theatre forms generally described as varieties of "realism." Such gross bodily movements send information back to the actor's awareness, and many performance moments will carry the appropriate arousal level, the customary bodily motions, and a fitting, albeit fictional, interpersonal context for comparable emotions in everyday life. It is this complex of features which most accounts, I think, for the tendency on the part of theatre persons to fall prey to the illusions they manipulate for audiences.

But we are still left with a unique scientific puzzle, for as the performing actor's situation comes closer to an everyday reality, it becomes harder and harder to say he is <u>not</u> experiencing "the emotion of the character," or at least a feeling relevant to the context, <u>if it seems to him that he is</u> (evidence of subjective awareness). In this gradual process, the physical movements may be indistinguishable from comparable ones in everyday life. And as the fictional social context of the play approximates the illusion of reality, actors trained to behave "as if" these circumstances were real might experience many moments in performance in which the distinction between stage

life and real life is simply not salient. In short, in spite of what is probably a prevailing majority of actors who usually do not have such experiences, it becomes difficult to deny that in performance at least some actors may some of the time "feel the emotions" of the characters they portray.

Another feature which mitigates this, of course, is the degree to which production styles depart from literal/illusionistic representations of everyday reality. When the actor's behavior is highly and consciously stylized or when the fictional circumstances of the play bear less and less resemblance to the ordinary reality of the audience and the actors, there remain almost no grounds and no temptation to blur the distinction between the actor's ebb-and-flow of feelings and what the character projects to an audience.

I would merely comment here, finally, that exercises in the classroom which urge an actor to "feel the emotions of the character" seem misdirected. If such a thing is possible, it would seem to me to exist only as a subjective awareness of the actor, emergent only when all the conditions discussed earlier are optimal, and a concomitant of the communication work of the actor rather than a cause of it. Given a high arousal state, if the actor goes through the motions of a character in response to "emotional stimuli" in the fictional situation, his resultant subjective state is an interpretation, a result, and not a cause.

To do our teaching tradition justice, it seems to me that many teachers have long since veered away from instructions to "play the emotion" and have come to concentrate on other jobs--for example, "finding the character's motives" and "playing the action, not the emotion." These have the net effect of helping the actor find the right behavior in a multitude of fictional situations. Yet it remains important to try to be as articulate as possible about this complex puzzle, and the fact is that for the actor to think of emotion as a cause rather than an effect seems inaccurate and generally less useful than other perspectives for artistic growth.

Another exemplary problem in acting theory

and practice is the notion that vivid expression of strong emotions in everyday life is necessary for successful acting. It seems likely that it would be at least as practical to study subtler behavior appropriate to a much wider variety of social contexts. There is a tendency by some teachers to focus upon eliciting through exercises expressions only of strong feelings. Students who express a subtler range of feelings, may be considered insufficiently expressive even when responding quite naturally to the forces at work in a classroom. It is very difficult to say what, if any, relationship there is between expression in everyday life and expression in the theatre. Presumably, even as it makes its own unique demands, the theatrical situation must also demand from the actor a repertoire of observable expressions of feeling which he gets presumably from his everyday life experiences. The assumption, then, is that a person who has never expressed strong emotions "honestly" will never succeed as an actor. This would seem plausible, except that what a person expresses in everyday life is "honest," even when it is a repressed and subtle complex of behavior in reaction to a situation. The real problem more often is the overwhelming classroom emphasis upon what might be called "pure" emotions--anger, sorrow, joy, etc.--and rejection of what is substantially more frequent in most persons' lives: the mixture of feelings, the complex, distorted, partially suppressed and altered blends of multiple reactions to situations. In sum, on the basis of some of the facts earlier presented, it would seem worthwhile to question whether exercises which emphasize a narrowly acceptable range of the expressive behavior of single, strong states is pedagogically sound.

A corollary growing out of the evidence: perhaps it should not be assumed that the observer/teacher knows better what an actor/student is feeling than does the student. In some exercises, the press for eliciting the expressive behavior of single, strong states may lead the teacher to overlook what is actually there. If, for example, the teacher is led to such statements as: "I know you're angry; why don't you show it?" we must conclude that if the teacher is correct, the actor/student has already shown it quite satisfactorily and that indeed some of the other things being felt by the student are probably

more important but are being brushed aside by the teacher. For general purposes, I think we need to fear less the occasional student whose expressions of "pure" emotion seem lacking, and concentrate more upon the wider range of behavior necessary for a variety of theatre styles, from illusionistic realism to high abstraction or period manners.

It would seem--sadly but naturally--that the actor's world tends to pay far more attention to what the performer does in the particular performance moment and far less attention to what the information controlled by the playwright and accumulated by the audience does in influencing audience perception. The total range of information in performance which is not part of the actor's invention should be given much more attention in at least the formal methods by which the actor learns. At present, it seems to take a very long time for actors to learn when and how to do very little in performance moments and to let the accumulated information create the strong feelings in the audience. The observer in everyday life ascribes emotion to another often on the basis of no more than a given constellation of contextual cues, and it seems a safe bet that the audience in the theatre operates in much the same way.

Finally, I think it is worth noting that the evolution of theatre continues to carry us farther away from the realism which temporarily dominated so much of our practice, theory, and perception in this century. In the face of many newer styles of theatre, where actors no longer imitate the minutiae of everyday life, there is less temptation to be concerned about some of the old puzzles discussed in this paper. But the attempt to develop a view as close to the truth as possible is always worth making.

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FACTOR ANALYSIS IN THEATRE RESEARCH: A WARNING

Harold J. Nichols

Because of its high reliability, ease of administration, and simple scoring procedure, the semantic differential is becoming increasingly important as a measuring instrument in theatre audience research. Since the instrument's introduction (Osgood, Suci and Tannenbaum, 1957), researchers have become acutely aware of such problems as concept-scale (Darnell, 1966) and subject scale (Nichols and Smith, 1973) interaction and consequently have heeded Raymond Tucker's (1971) excellent advice to pre-test the instrument using factor analysis. This does not solve all problems, however, for as Runkel and McGrath (1972) put it, it is easy for the researcher who knows little about factor analysis "to pick six dozen tests from the nearest file, administer them to 500 actors, go to the nearest commercial or academic computer installation, purchase the processing of the data according to some available factor-analysis routine, and go home with a table of factor loadings and communalities. This would be a mistake." Unfortunately, this mistake is common. More and more frequently one encounters in theatre research reports the single sentence, "the data were subjected to factor analysis," a statement that reveals either the researcher's naivete or his sloppy reporting.

Factor analysis is a highly complex procedure, and it would be impossible in a brief essay to discuss all of the procedure's intricacies. It is possible, however, to alert the researcher to potential problem areas so that necessary caution can be exercised. The most abused elements can be grouped into three general categories: number of subjects, factor extraction, and factor rotation.

The number of subjects is important in any statistical procedure, but in factor analysis it is crucial. Since factor analysis is derived from correlations between scores on a series of variables, the correlation coefficients must be stable. As Guertin and Bailey (1970) have demonstrated, even a sample size of 100 will not produce a correlation coefficient that is stable enough for factor analysis. Although various experts recommend different sample sizes as minimally acceptable, Comrey (1973) provides what seems

to be a useful evaluation of sample size adequacy: "50-very poor; 100-poor; 200-fair; 300-good; 500-very good; and 1000-excellent."

Examination of various factor analysis studies in theatre reveals inconsistent observance of adequate sample size. For example, in his original attempt to develop a semantic differential for theatre concepts, Smith (1961) had 100 subjects rate 10 concepts on semantic differential scales. By summing across concepts, Smith created an excellent sample size of 1000 for his correlation matrix. In testing Smith's results, Hansen and Bormann (1969) used a similar procedure to obtain a sample size of more than 3000. Unfortunately, not all researchers have been so careful. Thayer (1964) and Clevenger, Clark, and Lazier (1967) used sample sizes of 107 and 102 respectively in testing Smith's measuring instrument. With such small sample sizes, it is not surprising that Thayer and Clevenger et al. were unable to replicate Smith's results. Thus, theatre researchers must always be cognizant of sample size when they are planning to factor analyze. Furthermore, they must report the sample size clearly so that the reader can know precisely the n for every correlation in the matrix.

A second important problem area involves the number of factors to be extracted. Most computer programs require the researcher to specify the number of factors to be extracted, something that may be almost impossible to do with the information that is available prior to the analysis. The usual procedure is for the researcher to make an intelligent guess. This is perfectly proper, but a serious error occurs if that guess is accepted as the final solution without external confirmation. If the guess is too low, a process of factor fusion, in which several factors are crowded into one, will occur; while if the guess is too high, a substantive factor may be split into several smaller ones. Therefore, the researcher should apply some criterion such as the scree test (Cattell, 1966a), which involves plotting the latent roots, or the procedure recommended by Comrey (1973), which requires examining the sums of squares of factor loadings. At any rate, the criterion used should be reported. It is insufficient to state "N factors emerged." The procedure used to determine that N factors were present should be specified.

In published theatre research, only Hansen and Bormann (1969) acknowledged that two different factor structures with different numbers of factors could be derived by a computer from the same data. Unfortunately, although Hansen and Bormann reported both an eight factor and a four factor solution in their study, they did not use a criterion to determine the "best" solution. Other researchers either have failed to realize that the computer could generate more than one solution or have not reported what criterion was used to arrive at the number of factors.

A third potential problem area involves factor rotation: what rotation procedure should be used and how many factors should be rotated? Again, the wrong solution is to dump the data into a computer and simply report the results; the issues and procedures are too complex for such a simplistic approach. Even factor analysis experts do not agree on the best method of rotation, and merely a cursory glance at the literature will acquaint the reader with the arguments over the simple structure criterion and orthogonal vs. oblique rotation. Because of the often heated disagreement, Chester Harris (1967) has recommended that the investigator use several rotation methods and retain only those factors that remain robust after several methods have been tried. Although this is time consuming, it is likely to produce a more stable factor structure than could be obtained with any single rotation procedure.

Most theatre researchers have ignored this advice and have been content with using only Kaiser's Varimax, undoubtedly the most popular rotation method. However, even with Varimax the data cannot simply be plugged into a computer, since the number of factors to be rotated must be specified by the investigator and is crucial to the outcome. As Comrey (1973) indicates, "It is often necessary to inspect several solutions, varying the number of factors rotated, before the most satisfactory solution is settled upon. It also may be necessary to rotate the Varimax solution further orthogonally or obliquely, or both, before an entirely satisfactory result has been obtained." Again, the precise procedure used to arrive at the final factor structure should be reported. Unfortunately, this has not been done in the published theatre research.

Because of these various problems, the theatre researcher should not continue conducting factor analyses by merely putting data into a canned computer program. He should, instead, thoroughly investigate the intricacies of factor analysis, determine the best procedures for his particular project, and report precisely what he has done. Only in this way can theatre researchers avoid creating what Cattell (1966b) has described as "an atmosphere of pointlessness and disillusionment [caused] by accumulating a junk heap in which factors can rarely be matched from one research to another."

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RESEARCH REPORT

A PROGRAMED APPROACH TO DIALECT TRAINING FOR THE ACTOR

Gordon A. Jacoby

In realistic drama, dialect - the manner of speech characteristic of people indigenous to a particular region and/or culture - is often an integral part of character. In plays such as Synge's Riders To The Sea and The Playboy of The Western World or O'Casey's Juno And The Paycock, it is central to the total effect of the play. In many other plays the use of dialect can make a significant contribution in the attempt to achieve the playwright's intentions. Directing a dialect play often means hours of individual and/or group work, because many actors - particularly those in educational and community theatre - cannot readily reproduce dialects.

This study was an attempt to free directors from this burden by developing and testing a new method of teaching a dialect to actors. The primary objective was to construct and test a self-instructional, audiolingual program similar to those used to teach foreign languages. To test the program, the results from its use were compared to those from use of a traditional method of learning a stage dialect - that is, textbooks and recordings. The identification and analysis of dialect variables such as intelligibility and credibility, as well as judgments of the meaningfulness of these variables were necessary to the study.

To limit the scope of this study, only one dialect was taught: Irish-English. The experiment was carried out by 36 volunteer undergraduate Speech-Theatre majors who had no familiarity with dialects. They were randomized into experimental and control groups of 18 each.

Seven units of programmed instruction were written and taped for use by the experimental group. The principles on which the program was based include student-controlled progress, short step-by-step units, frequent reinforcement, and comparison of the student's spoken speech patterns with those of a trained model as the program progressed from phonology through intonation. In the program the student-actor heard the

sound being studied in the context of a word, repeated it (recording his/her version on the lower tract of the tape), repeated the sound once more, and finally put it into a sentence that stressed the one sound, but allowed for natural intonation and included sounds already covered. This process was repeated for all the key sound changes and intonation. The student-actor was allowed to stop at any time and repeat difficult passages to compare his pronunciations with those of the model.

Control group materials consisted of copies of chapters on the Irish-English dialect from Marguerite and Lewis Herman's Manual of Foreign Dialects for Stage, Screen and Radio and C. M. Wise's Applied Phonetics, taped recordings of Sean O'Casey reading from Juno And The Paycock, and the British Drama League's Irish-English speakers reading poetry and prose. In addition, a blank tape was provided for practice recordings.

Both groups received a final test passage consisting of a two-minute dialogue from Juno And The Paycock, edited to provide each character with the same number of words while containing all key sounds found in the program.

Training of the experimental group was administered in a language laboratory setting. It required the subjects to devote thirty minutes to the program and ten minutes practice time applying the material they had learned to the test passage. Each day a new programmed unit was presented. The control group, on the other hand, received the same materials each day. They were instructed to spend thirty minutes working on the texts and sample recordings and ten minutes on the test passage. They were given no guidance on which materials to stress or how to proceed. In all, the subjects attended eight sessions. The duration of the entire experiment, including testing and learning sessions, was fifteen days.

In keeping with the pre-test, post-test, control group design of the experiment, half of the subjects from each group were pre-tested and post-tested, and half post-tested only. The same two-minute passage was used in all testing. Both in the

pre-test and post-test, thirty judges, half of whom were active theatre personnel, rated each subject on a one-to-nine scale for all of the following attributes: intelligibility, credibility, consistency, intonation and characterization. Statistical tests were applied to the resulting data. They demonstrated significant differences (.05 level) between pre and post-test scores of intelligibility, credibility, and intonation for the experimental group only.

The major conclusion of the study was that the experimental group learned significantly more from the programmed training than did the control group using a "trial and error" method. Therefore, it can be inferred that the method or manner of training does affect the actor's ability to learn dialect.

It is one thing to demonstrate experimentally the superiority of one teaching method over another, and another to determine its practical applicability. The subjects bridged this gap somewhat when they responded to a questionnaire designed to provide criticism of the methods tested. Commenting on the programmed method, the experimental group found its structure, order, and fidelity to dramatic literature particularly advantageous. Conversely, the control group found themselves confused when they attempted to decide which material was relevant.

A programmed approach appears to provide a suitable method for the beginning actor. The program, which has been shown to work under experimental conditions, can teach a functioning dialect for performance in a relatively short period of time.

Reference

Dr. Jacoby is Assistant Professor of Speech and Theatre at The City College of New York. This article is based on a Ph.D. dissertation completed at the Ohio State University under the direction of Dr. Roy Bowen with special assistance on design given by Dr. Franklin Knower.

BOOK REVIEW

UNDERSTANDING PLAYSCRIPTS: THEORY AND METHOD

Brian Hansen

Understanding Playscripts is for the serious student of the theatre, the serious literary critic, the serious director. It deserves a very wide audience; but one cannot but worry that there are too few out there who share the author's seriousness, his relentless energy, and his impatience with shabby thinking. Indeed, one of the many strong points of this important book is Professor Gross' healthy rage arising from personal and professional frustration at the low level of script analysis in educational and professional theatre. At the same time I do not mean to suggest that traditional literary critics have done much better. Time and time again Gross draws his examples of confused thinking from the work of the most revered names in literary criticism: A. C. Bradley, G. Wilson Knight, Brooks and Heilman, L. B. Campbell, and even -- with a note of sadness over his hero's occasional lapses -- J. L. Styan. With unfailing grace, but clear purpose, the author documents fallacious thinking with examples which range from the scarcely detectable (and therefore truly dangerous) to the hilariously obvious.

Professor Gross' aims are modest enough: he seeks an intellectual "foundation for a systematic approach to...the difficult art of understanding playscripts." Finding none in current theatre practice, dramatic theory, or literary criticism, he sets out to construct his own. For assistance, he draws upon the work of an impressive array of thinkers in a variety of related fields: linguistics, anthropology, learning theory, philosophy,--even physics. The result is a comprehensive system which builds on communication theory and epistemology to a series of very practical descriptions of the pitfalls to be avoided by the director who picks up a script and begins to toy with the idea of a production.

Those readers who anticipate a comprehensive "method" for analysing a playscript will be disappointed (or overjoyed, in my case). Gross is suspicious of any single approach; he is also practical, eclectic, systematic, and exhaustive. The result is more "a

system for thinking about playscripts" than a system for doing the actual analysis. (In his concluding paragraph, he suggests that in a separate volume he will suggest actual "techniques for the interpreter." I hope he resists the temptation.)

A particular strength of this book is Gross' commitment to clarity of language. For example, a clear distinction between representations, signals, and symbols allows the reader to understand the important difference between the "correctness" of signals in everyday life and the "aptness" of symbols. This, in turn, leads to the crucial observation that "the question of correctness does not arise in the interpretation of the virtual life of drama. Aptness is all." From this it follows that "Playscript interpretation is the quest for apt responses to the symbols which constitute the playscript and to the signals implied by those symbols."

At key points the clarification yields great benefits. A case in point is the untangling of "Action" and "Motive": Gross amply demonstrates the potential for confusion between the two terms, especially when Stanislavski's concept of the "Super-Objective" intrudes. And he as amply sets the record straight.

At other times, the time taken to introduce unfamiliar language seems to delay the development of his argument. A middle chapter devoted to a detailed subclassification of "meaning" may tell the non-specialist more about the subject than he cares to know and runs the risk of discouraging him altogether.

This would be especially sad, since it is in the final chapter on "Method" in which Gross pulls his system into eight guidelines which should be gospel for all working directors. The overall effect is a truimph for common sense and reason in a field so densely populated with half-baked speculation and mystic obfuscation.

It is refreshing to discover a book written from passion and knowledge, based on theory and practice, encompassing both scientific and poetic insight. One wonders how such a book came to be published by a university press rather than a commercial

publisher. My hope is that adequate promotion will bring Understanding Playscripts to the attention of widest possible readership. For this is a book that deserves close attention.

Reference

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